A Catalogue of a Selection of Engraved Titles and Frontispieces published in England during the Sixteenth and Seventeenth Centuries

On view at

The Grolier Club

Twenty-nine East Thirty-second St., New-York

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INTRODUCTION.

THE present collection of engraved book-titles and frontispieces to books, though there are not a few rare pieces in it, does not, of course, pretend to completeness: it has no higher aim than to hint at the pleasant store of suggestion and anecdote that will reward the student of these unconsidered trifles, although the artist, or even the amateur of engraving, should pass them by with a smile of disdain.

These engravings, though often of extreme rudeness, and rarely rising to a higher estimation than that of a neat and finished mechanism, even in the hands of a Faithorne or a Hollar, may be classed with book-plates, posters, play-bills and broadsides, fans, snuff-boxes, autographs, and the whole miscellany-lot of collectors' fads—the bric-à-brac of the Muse of History. But they are richer in suggestion and in solid interest than their com-

panions, and may even be allowed to have in some cases a mild literary flavor, due to their intimate association with the books in which they are found: while the design and execution, even when rudest, become interesting and respectable from their harmony, not only with the domestic arts, but with the art, properly so called, of the time. They are rarely so dissociated from the contents of the book as too often happens with us; but make one with the printing and general air, and reflect its character. It sometimes seems as if the designer had worked on the suggestion of the writer, and had himself become interested in what the author had to say; so that more than one instance will be found in this exhibit where the title-page serves as a sort of illustrated index to the contents of the book.

Nothing more has been attempted at this time than to give a sketch of what was done in England in this field in the seventeenth century. The exceptions to the rule are few; the most important are the specimens of the work of William Rogers, who was born in

London about 1545, and who was the first Englishman who is known to have practised copper-plate engraving. It is pleasant to find, among the examples of his work shown here, the portrait of John Gerard, the author of the well-known "Herbal," with its coarse but expressive wood-cuts, a good companion to the "Essay on Gardens" by his great contemporary Bacon, wherein the flowers and fruits of the English year are so cheerfully and summarily sketched. The work of the later engravers Faithorne and Marshall is shown in a collection of examples that may fairly be allowed representative. If Marshall, with his inferior technical skill, running the gamut of good, bad, indifferent, shall be found the more interesting of the two, it is perhaps because as the portraitist-in-ordinary, so to speak, of his time, his dullness is often forgotten in the interest we take in his subject. We thank him for having shown us, even as in a glass darkly, the faces of so many famous people. His well-known portrait of Milton, the first that was published, and which was so slyly rebuked by the great poet for its absurd want

of resemblance, might make us distrustful of the artist's performance in other cases, but it will be noted that this portrait of Milton is very poorly executed even for Marshall; many of his other portraits look truer — have at least the appearance of life, which this certainly has not.

The visitor to this collection, with an eye to the manners of a past age, will find much to interest, and even to amuse him, in the details of many of these plates. While there is great diversity in the style and execution, there runs through all of them what we may call a certain contemporaneousness of expression — they are English, and English of the seventeenth century. They have a home-bred — not seldom, as we may say, a home-spun — air, not borrowed from the art of foreign lands, nor recalling foreign models. For though we find reproaches enough and satirical touches in English books of the time leveled against people who affected foreign airs and foreign dress, yet, in the main, the English art of that day, in all its forms, and English fashions, held their own stoutly

as against the Spanish, French, or Italian influence. They borrowed, no doubt, but they speedily made what they borrowed their own. Who can mistake English Jacobean plate, or furniture, or jewelry for that of any other time or people? It has its own distinctive mark. And it is the same with these title-pages and frontispieces. The portraits, the architectural framing, the glimpses of house interiors, with the dresses, the furniture, and occupations of the people, as seen in the vignettes that in some cases border the titles, are all unmistakably English. This is perhaps more noticeable because, in the greater number of cases, the engravers of these plates were of foreign birth. Out of the thirty-six names represented in the catalogue, only sixteen are those of Englishmen; the rest are mostly of Dutch or German origin, and so may be said to be of kindred blood. But like the army of craftsmen in every field that swarmed into England at that time, they soon accustomed themselves to their new environment, and became as English as the English themselves.

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F *after a title indicates that the engraving shown is a frontispiece,* **T,** *that it is a title. Where detached plates are exhibited, instead of the whole volume, an asterisk* (*) *is prefixed to the entry. In all books exhibited, there is a printed title, as well as an engraved title, unless otherwise mentioned.*

CATALOGUE.

Francis Barlow.

Painter and engraver, born in Lincolnshire in 1626. Engraved some of the plates for Edward Benlowes's "Theophila" (1652), and 112 designs for "Æsop's Fables" (1666). Excelled in depicting animals, and volumes of his drawings of such subjects were published in 1664, 1670, and 1671. Died in 1702.

1 Emblemata amatoria. Emblems of love. Embleme d'amore. Emblemes, d'amour. In four languages. Dedicated to the ladys by Ph. Ayres. London, 1683. **T**

Presumably by Barlow.

Jan Barra or Bara.

Dutch engraver, born about 1574, came to England and died in London in 1634.

2 The generall historie of Virginia, New-England, and the Summer Isles. . . . By Captaine John Smith . . . London, 1624. **T**

Thomas Cecil.

Flourished about 1630. His work is neatly executed, and consists principally of portraits and frontispieces.

3 Ovid's Metamorphosis. Englished by G. S. [i. e., George Sandys.]. London, 1626. **T**

No printed title.

4 Argalus & Parthenia. By Fra: Quarles. London, [1629?] **T**

5 Divine poemes revised, and corrected with additions. By the author Fra: Quarles. London, 1630. **T**

6 The sanctuarie of a troubled soule. By Sr. Joh. Hayward. London, 1631. [2d part 1636.] **T**

Contains portrait of the author.

7 Essayes by Sr. William Cornwallyes, the younger, Knight. Newlie corrected. London, 1632. **T**

Contains two portraits, supposed to represent the author and his father, Sir Charles. No printed title.

8 The Levites revenge, by Robert Gomersall. London. **T**

Printed title is of 2d edition, 1633.

9 Sforza by Rob. Gomersall. London. **T**

Printed title: "Poems. By Robert Gomersall. London, 1633."

10 The hierarchie of the blessed angells . . . Written by Tho: Heywood. London, 1635. **T**

No printed title.

11 Ovid's Tristia . . . Translated into English by W. S. London. 1637. **T**

No printed title.

12 *Eight bookes of the Peloponnesian warre, written by Thucydides the sonne of Olorus. Interpreted with faith and diligence immediately out of the Greeke, by Thomas Hobbes. London, 1648. **T**

Franz Clein or Cleyn.

German artist, born about 1590 or 1600. Came to England in the reign of James I. Designed tapestry, executed decorative paintings, made designs for Virgil and for Æsop's Fables, engraved by Hollar, and etched a few plates. Died in London in 1658.

13 Lachrymæ Musarum: the tears of the muses; exprest in elegies; written by divers persons of nobility and worth, upon the death of the most hopefull, Henry Lord Hastings. . . . Collected and set forth by R. B. [i. e. Richard Brome.] London, 1650. **F**

Thomas Cockson.

Flourished about 1590–1630. Engraved several portraits in a "neat but stiff style." Some of the plates here shown are signed Cockson, others Coxson.

14 Orlando Furioso in English heroical verse, by John Harringtõ. [London, 1591.] **T**

No printed title. It is said that the only part of this plate by Cockson is the portrait of Harrington, with the dog, at the bottom, the rest of the title, as well as the illustrations in the body of the work, being re-impressions from the plates used in an

Italian edition of the book. This title was reversed for the 3d edition (1634) of the book. (See No. 230.)

15 The Civile Wares between the Howses of Lancaster and Yorke corrected and continued by Samuel Daniel . . . London, 1609. **T**

No printed title. This plate also serves as the frontispiece of the "Whole workes of Samuel Daniel" (London, 1623.).

16 Taylor's motto. Et habeo, et careo, et curo. London, 1621. **T**

No printed title.

17 All the workes of John Taylor the water poet . . . [London], 1630.

Contains portrait of the author.

18 A continuation of Lucan's historicall poem till the death of Julius Cæsar by T. M. [i. e. Thomas May]. London, 1630. **T**

No printed title. In the 2d edition (1633) the lettering was altered.

Thomas Cross.

Flourished about 1645–85. Was chiefly employed in producing portraits and plates for the booksellers, mostly from his own designs. "His style shows no attempt at artistic refinement, but merely an endeavor to render faithfully the lineaments of the persons or objects portrayed."

19 Steps to the temple by R. C. [i. e., Richard Crashaw. London, 1648.] **T**

20 Anthropometamorphosis: man transform'd: or, The artificiall changling . . . scripsit J. B. Cognomento Chirosophus M. D. [i. e., John Bulwer]. London, 1653. **F**

21 *Hieraspistes. A defence of the ministry and ministers of the Church of England by John Gauden, D.D. London, 1653. T

Contains full-length portraits of Charles I and the author.

Cornelis van Dalen.

Flemish engraver, born at Antwerp about 1620. Called the "younger," to distinguish him from his father.

22 Lè horè di recreationè, or The pleasante historye of Albino and Bellama . . . by N: W: [i. e. Whiting]. London, 1637. T

Francis Delaram.

Born 1590, died 1627. "Engraved several plates in the neat but formal style which was prevalent at that time. His portraits are his best works."

23 A preparation to the Psalter: by Geo: Wyther. T

Printed title (present here, usually missing) has imprint: London, 1619.

John Droeshout.

Born 1596, died 1652. Presumably a brother of Martin Droeshout. Employed by booksellers in engraving portraits, frontispieces, etc.

24 *Pyrotechnia, or A discourse of artificiall fire workes for pleasure . . . By John Babington. [London], 1635. T

Contains portrait of the author.

25 Poems occasioned by a melancholy vision . . . By H. M. [i. e., Humphry Mill]. London, 1639. T

No printed title.

26 A description of an annuall world, or, Briefe meditations upon all the holy-daies in the yeere . . . By E. B. [i. e., Edward Brown]. London, 1641. **F**

27 Sacred poems, or, Briefe meditations . . . [By Edward Brown.] London, 1641. **F**

28 The history of Polindor and Flostella. With other poems: By J. H. [i. e. John Harrington]. London, 1651. **F**

29 *Truth brought to light and discovered by time, or A discourse and historicall narration of the first XIIII yeares of King James reigne. London, 1651. **T**

Martin Droeshout.

Of Dutch descent, flourished 1620–51. Engraved some title-pages and portraits, the best known being that of Shakespeare published in the folio edition of 1623, with Ben Jonson's famous lines. "His engravings are executed in a stiff and dry manner, which, however, occasionally attains to some excellence."

30 England's Elizabeth: her life and troubles. . . By Tho: Heywood. London, 1631. **F**

31 Deaths duell, or, A consolation to the soule, against the dying life, and living death of the body . . . by the late . . . John Donne . . . London, 1632. **F**

Portrait of the author in his shroud.

32 *The essayes, or Morall, politike and militarie discourses of Lo: Michael de Montaigne . . . The third edition . . . London, 1632. **T**

John Dunstall.

Flourished 1644–75. Published some drawing-books and engraved frontispiece portraits and other plates. "His works are etched and sometimes finished with the burin in the style of Hollar, but have no merit as engravings."

33 The poems of Horace translated into English by several persons. [London, 1666.] T

Facing the title is a portrait of the editor of the volume, Alex. Brome, engraved by D. Loggan.

Renold or Renier Elstracke.

Probably of Flemish origin, born 1590 (?). Executed many portraits, notably those in Henry Holland's "Basiliωlogia" (1618). "His engravings are more valued for their rarity than for their artistic excellence."

34 Philomythie or philomythologie, wherein outlandish birds, beasts, and fishes, are taught to speake true English plainely. By Tho: Scot. London, 1616. T

No printed title.

35 *The workes of the most high and mighty prince, James, by the grace of God Kinge of Great Brittaine, France & Ireland . . . Published by James, Bishop of Winton. London, 1616. T

36 The workes of Lucius Annæus Seneca, newly inlarged and corrected by Thomas Lodge. London, [1620]. T

No printed title.

37 King Davids vow for reformation of himselfe his family, his kingdome. Delivered in twelve

sermons . . . by George Hakewill. London, 1621. T

No printed title.

38 Wither's Motto. Nec habeo, nec careo, nec curo. London, 1621.

No printed title.

39 Juvenilia. A collection of those poemes which were heretofore imprinted, and written by George Wither. London, 1626. T

No printed title. The work was first issued by John Budge in 1622, and was re-issued in 1626 by Robert Allott.

40 *Du Bartas his divine weekes and workes, with a compleate collectiō of all the other most delight-full workes translated and written by ẏ famous Philomusus, Josuah Sylvester Gent: London, 1633. T

41 *An history of the civil warres of England betweene the two howses of Lancaster and Yorke. . . . Englished by yᵉ Right Honᵇˡᵉ Henry Earle of Monmouth . . . London, 1641. T

William Faithorne, the elder.

Born 1616 in London, died there in May, 1691. A very prolific engraver, who excelled specially in portraits, which constitute his chief work. "Many of them are of an admirable execution, clear, brilliant, and full of color." Thomas Flatman, in a a poem in memory of his friend, says: —

"A Faithorne sculpsit is a charm can save
From dull oblivion, and a gaping grave."

(See "A descriptive catalogue of the engraved works of William Faithorne," by Louis Fagan, London, 1888.)

42 *Associatio linguarum. La ligue des langues. F

43 *Council of Trent. F

Not in Fagan's Catalogue.

44 *A geographicall description of the world. Sold by William Leake at the Crowne in Fleetstreet. T

Probably by Faithorne. Not mentioned by Fagan.

45 *Penitent murtherer. F

46 *[Portrait of King Charles I., surrounded by smaller portraits of his adherents.] Sold by Samuel Speed . . . in Fleet Streete. F

47 *Virtus unita fortior. F

48 *Lucasta . . . by Richard Lovelace. London, 1649. F

49 *The great exemplar. The life and death of the Holy Jesus. London, 1653. T

1st state, before all letters.

50 *[*Same.*]

Finished state, with full inscriptions.

51 *The academie of eloquence . . . . by Tho. Blount. London, 1654. F

52 *The compleat ambassador: or Two treaties of the intended marriage of Qu: Elizabeth of glorious memory; comprised in letters of negotiation of Sr. Fra: Walsingham . . . , together with the answers of the Lord Burleigh . . . and others. Faythfully collected by . . . Sr. Dudley Diggs . . . [London], 1655. T

Contains portraits of the Queen, Burleigh and Walsingham.

53 *Parallelum Olivæ nec non Olivarii serenissimi, celsissimi, potentissimiquè Angliæ, Scotiæ, Hyberniæq; Dei gratiâ protectoris etc. Studiô et expensis D. Ludovici de Gand, Domini de Brachey et de Romecour. Londini, 1656. T

54 *The reign of King Charles. An history, disposed into annals. The second edition revised, and somewhat enlarged. . . . [By Hamon L'Estrange.] London, 1656. F

Contains portrait of the king.

55 *A triumphant arch erected and consecrated to the glory of the feminine sexe, by Monsieur de Scudery. Englished by I: B. Gent. London, 1656. F

56 *The universal character, by which all the nations in the world may understand one anothers conceptions . . . by Cave Beck, M. A. London, 1657. F

57 *The works of Mr. Richard Hooker . . . , vindicating the Church of England, as truly Christian, and duly reformed: in eight books of ecclesiastical polity . . . London, 1662. F

Portrait of Hooker. Pencil note: "1st state."

58 Comedies, and tragedies. Written by Thomas Killegrew. London, 1664. F

Portrait of the author.

59 *The art how to know men. Originally written by the Sieur de la Chambre . . . Rendered into English by John Davies . . . London, 1665. F

Contains portrait of the author.

60 *Euclidis Elementa geometrica novo ordine ac methodo ferè demonstrata. Londini, 1666. T

61 *Angliæ notitia, or, The present state of England, by Edward Chamberlayne. London, 1667. F

Contains portraits of Sheldon, Charles II and Bridgman.

62 *[*Same.*] The seventh edition. London, 1673. F

63 *An essay to the advancement of musick . . . by Thomas Salmon. London, 1672. F

64 *Institutio philosophiæ. Impensis J. Martyn, Regiæ Societatis Tipographi, ad insigne Campanæ in Cæmerio D. Pauli. 1672. T

Pencil note: "1st state."

65 *[*Same.*] 1674. T

Pencil note: "2d state."

66 *Antonii le Grand Historia naturæ, variis experimentis & ratiociniis elucidata . . . London, 1673. F

67 *Saducismus triumphatus: or, Full and plain evidence concerning witches and apparitions . . . By Joseph Glanvil. London, 1681. F

68 *[*Same.*] Second part. F

69 *Two choice and useful treatises: the one Lux Orientalis; or An enquiry into the opinion of the Eastern sages concerning the præexistence of souls . . . [By Joseph Glanville]. The other, a discourse of truth by the late Reverend Dr. Trust . . . London, 1682. F

70 *A general chronological history of France . . . By the Sieur de Mezeray . . . Translated by John Bulteel. London, 1683. **F**

71 *The situation of Paradise found out: being an history of a late pilgrimage unto the Holy Land . . . London, 1683. **F**

72 *The parable of the pilgrim . . . By Symon Patrick. The sixth edition, corrected. London, 1687. **F**

73 *Epicteti enchiridion made English, in a poetical paraphrase. By Ellis Walker. London, 1692. **F**

Richard Gaywood.

Born about 1630, died about 1711. Was a pupil of Hollar, whose style he imitated. Prolific, his work consisting mainly of portraits and frontispieces. We are told that "his best work is shown in his etchings of birds and animals after Barlow."

74 Honor redivivus or An analysis of honor and armory by Matt: Carter. London, 1655. **T**

No printed title.

75 *The annals of the Old and New Testament with the synchronismus of heathen story to the destruction of Hierusalem by the Romanes, by James Usher . . . [Edition of 1658?] **T**

76 *Natural Magick: in xx bookes by John Baptist Porta, a Neopolitane: London, 1658. **F**

George Gifford.

Best known by his portraits, especially that of Bishop Hugh Latimer (1635).

77 The mysteries of nature and art. . . . The second edition . . . By John Bate. [London], 1635. **T**

In the centre of this plate appears an open space, within which the title is printed, The frontispiece portrait of the author is by Gifford, who is presumably also the engraver of the title-page. No separate printed title.

78 Vienna, wherein is storied, ȳe valorous atchievements . . . of the well-deserving . . . Kt. Sr. Paris of Vienna and ȳe . . . Princess the faire Vienna [by M. Mainwaring]. London, [1650]. **T**

George Glover.

Engraved numerous titles, but his portraits, some of which, we are told, were engraved from the life, are considered his best works. "He used his graver in a bold and effective style."

79 Hæc homo, wherein the excellency of the creation of woman is described by way of an essaie. By W: Austin. London, 1637. **T**

Contains portrait of the author. Frontispiece portrait of Mrs. Mary Griffith is also by Glover.

80 The historie of life and death . . . by Francis Lo: Verulam Viscount St. Alban: London, 1638. **T**

Contains portrait of the author.

81 Kalendarium humanae vitae. The kalender of mans life. Authore Roberto Farlæo. London, 1638. **T**

No printed title.

82 *The glory of their times, or The lives of ye primitive fathers . . . [By Donald Lupton] London, 1640. **T**

The plates in the body of the work are also by Glover.

83 Ovids Heroicall epistles. Englished by W. S. [i. e., Wye Saltonstall]. London, 1663. **T**

Simon Gribelin.

Born at Blois in 1661, came to England in 1680, died in London, 18 Jan., 1733. Best known by his engravings after Raphael, Rubens, etc.; "none of his plates, however, give any adequate idea of the style of the masters from whom they are copied."

84 Miscellanea sacra: or, Poems on divine & moral subjects. Collected by N. Tate. The second edition . . . London, 1698. **F**

H. Hertocks.

Born in the Netherlands, but practised in London during 1626–66 or later. "His portraits are his best prints, but they are more valued for their rarity than their merit."

85 *ΔΑΒΊΔΗΣ 'ÉΜΜΕΤΡΟΣ, sive Metaphrasis libri Psalmorum græcis versibus contexta. Per Jacobum Duportum. Cantabrigiæ, 1666. **T**

William Hole or Holle.

Flourished 1600–1630. "Notable as the earliest engraver of music on copperplates" in England. Among his portraits, those of George Wither, Michael Drayton, George Chapman, John Florio, and Henry, Prince of Wales, are much admired and are notable examples of his skill in this branch of engraving.

86 Homer prince of poets. Translated according to the Greeke, in twelve bookes of his Iliads, by Geo: Chapman. London. [1610?] T

Re-engraved on a larger plate, for the "Iliads" of 1612. (See No. 88.) No printed title.

87 Coryats Crudities. . . . [London, 1611.] T

Contains portrait of the author.

88 The Iliads of Homer . . . Done according to the Greeke by Geo: Chapman. London. [1612?] T

No printed title. (See No. 86.)

89 Poly-Olbion. By Michaell Drayton. London. [1612.] T

1st edition. No printed title.

90 Britannia's pastorals, [by W. Browne], Lond: [1613]. T

No printed title.

91 The workes of Beniamin Jonson. Imprinted at London, by Will Stansby, 1616. T

1st state.

92 The workes of Beniamin Jonson. London, printed by W: Stansby, and are to be sould by Rich: Meighen. 1616. T

2d state of the preceding.

93 Poems by Michael Drayton . . . London, [1619.] T

Wenceslaus Hollar.

Born at Prague, 13 July 1607, was brought to England by Thomas Howard, earl of Arundel, in 1637,

fled to Antwerp on the defeat of the royalists, returned in 1652 to London, and died there in poverty, 28 March, 1677. Parthey enumerates 2733 prints by him. Much of his work was etched, and executed with spirit and care.

94 *Decapla in Psalmos sive commentarius ex decem linguis, antiquis patribus, Rab: historicis et poetis. Novis typis Syr. et Arab: donatus a Joanne Viccars, anglo. Londini, 1639. **T**

95 Instructions for forraine travell. [By James Howell.] London, 1642. **T**

96 *ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. 1649. **F**

97 *Diva Virgo Candida [etc.] 1650. **F**

98 An essay on the first book of T. Lucretius Carus De rerum natura. Interpreted and made English verse by J. Evelyn. London, 1656. **F**

99 The history of St. Paul's Cathedral in London . . . By William Dugdale. London, 1658. **F**

Portrait of the author.

100 Golden remains of the ever memorable Mr. John Hales . . . London, 1659. **T**

The frontispiece, a picture of Hales in his shroud, is also by Hollar.

101 Golden remains, of the ever memorable Mr. John Hales of Eton College &c. London. **T**

Printed title has "The second impression," and date, 1673. On the printed title in ink: "Izaak Walton, given me by Mr. Pawlet. Feb. 13th,

1673." On the flyleaf, "Is. Walton 1683/4", signature of the son, to whom the elder Walton bequeathed all his books.

102 *Causes of the decay of Christian piety . . . Written by the author of The whole duty of man. London, 1667. **Vignette on printed title.**

Frederik van Hulseen, Hulsen or Hulsius.

Dutch engraver, born at Middelburg in 1566, resided for some time in London.

103 Lucan's Pharsalia . . . Englished, by Thomas May. London, 1627. **T**

104 Lucan's Pharsalia . . . Englished by Thomas May. London, 1631. **T**

Printed title has "second edition."

David Loggan.

Born at Danzig in 1635, settled in England, died in London in 1693 or 1700. Engraved and published "Oxonia illustrata" (1675) and "Cantabrigia illustrata," the views being executed with conscientious accuracy. "Loggan was one of the most celebrated engravers of portraits of his time, many of his engravings being done *ad vivum*."

105 A paraphrase upon the Psalms of David. By Sam. Woodford. London, 1667. **F**

Pierre Lombart.

Born in Paris about 1620, came to England about 1640, and eventually (apparently soon after the Restoration) returned to Paris, where he died Oct. 30, 1681. Was much employed in engraving book illustrations, but his reputation rests on his portraits.

106 *The rule and exercises of holy dying, by Jer Taylor. [London, 1650.] **F**

William Marshall.

Probably the most prolific of the early English engravers. "Some of Marshall's plates are engraved with miniature-like delicacy and finish, and have a pleasing effect; but the majority, probably on account of the low rate of remuneration at which he was compelled to work, are coarse and unsatisfactory; the portraits in Fuller's 'Holy State' 1642 are particularly poor. From the monotony in the style of his ornaments it is concluded that Marshall worked chiefly from his own designs." His many portraits are valued on account of their scarcity and historical interest. "The title-page to Braithwait's 'Arcadian Princess,' 1635, is perhaps the best of his plates of that class." His portraits of Shakespeare, Suckling, Milton, Donne, and the Earl of Stirling, in a brilliant state, are very fine and much sought for.

107 *[Picture of Daniel Featley, D.D., in his shroud.] **F**

108 *[Same, retouched.] **F**

Lowndes refers to a "plate of a tomb" in the 7th edition (1660) of Featley's "Dippers dipt"; if the present plate is the one referred to, it does not appear in all copies of the 7th edition, for it is missing in the one here shown. (See No. 166.)

109 *The royall oake of Brittayne. **F**

Probably by Marshall.

110 The Psalmes of King David. Translated by King James. [Oxford, 1631.] **T** & **F**

111 *Cyrupædia or The institution and life of Cyrus King of Persians. Written in Greek

by Xenophon. Translated into English by Philêmon Holland. [London], 1632. T

112 The commonwealth of England, by Sir Tho: Smith. London, [1633]. T

113 *Saturni ephemerides, sive Tabula historico-chronologica, containing a chronological series or succession of the foure monarchyes . . . By Henry Isaacson, Londoner. London, 1633. T

114 A description of the Persian monarchy now beinge: the Orientall Indyes, Isles, & other part's of the greater Asia, and Africk', by Th: Herbert. London, [1634]. T

Printed title reads: "A relation of some yeares travaile, begunne anno 1626 . . . By T. H. Esquier."

115 *ΜΟΝΟΤΕΣΣΑΡΟΝ. The Evangelicall harmonie . . . by Henry Garthwait. Printed at Cambridge, [1634]. T

116 The Arcadian princesse; or The triumph of Justice, by Ric: Braithwait. [London], 1635. T

117 Emblema animæ, or Morrall discourses reflecting upon humanitie. Written by John du Plesis now Cardinall of Richleu. Translated by I. M. . . . London, 1635. T

No printed title.

118 Emblemes. By Fra: Quarles. London, 1635. T

119 Emblemes. Illustrated by Geo. Wither. [London, 1635.] T

120 Essayes upon the five senses. The second edition, by Ric: Brathwait. [London, 1635.] T

The 1st edition had no engraved title.

121 *Resolves. A duple century the VI edition by Owen Felltham. With a large alphabeticall table thereunto. London, 1636. T

122 A fountaine sealed, or The dutie of the sealed to the spirite. . . . By Rich: Sibbes. [London], 1637. T

123 Poems by Michael Drayton. 1637, London. T

Contains portrait of the author. No printed title.

124 Romulus and Tarquin. First written in Italian by the Marques Virgilio Malvezzi and now taught English by H. C. L. London, 1637. T

125 Barnabæ itinerarium, or Barnabees Journall. [By Richard Braithwait. London, 1638.] F

126 *Epigrammata Thomæ Mori Angli . . . Londini, 1638. T

Contains portrait of the author. This plate was altered for the "Utopia" of 1639 (No. 127).

127 *The commonwealth of Utopia . . . written by S^r. Tho: Moore. [London], 1639. T

This is the title-plate of the "Epigrammata," 1638 (No. 126), with the lettering altered.

128 Hieroglyphikes of the life of Man. Fra: Quarles. London, 1638. T

No printed title.

129 *The Holy Bible . . . Printed by Tho: Buck, and Roger Daniel, printers to the University of Cambridge. . . . London, [1638]. T

130 *New epistles by Mounseur du Balzack. Translated out of French, into English by Sr Rich: Baker. London, 1638. T

Contains portrait of Balzack.

131 *A survey of history, or, A nursery for gentry. London, 1638. T

Contains a portrait of the author, Richard Braithwait.

132 *The historie of the holy warre. By Tho. Fuller, B. D. Cambridge, [1639?] T

133 Ar't asleepe husband? A boulster lecture . . . By Philogenes Panedonius [i. e., R. Braithwait]. London, 1640. F

134 Castara [by Wm. Habington]. London, 1640. T

135 *Of the advancement and proficience of learning . . . Written in Latin by . . . Lord Francis Bacon . . . Interpreted by Gilbert Wats. Oxford, 1640. T

136 *[Portrait of Bacon, frontispiece of the preceding.]

137 Poems by Tho. Randolph. The 2d edition much enlarged. Oxford, 1640. T

Contains a portrait of the author.

138 Q: Horatius Flaccus, his Art of poetry, Englisht by Ben: Jonson. London, 1640. T

Contains portrait of Jonson.

139 Witt's recreations, selected from the finest fancies of moderne muses. . . . London, 1640. T

140 Witt's recreations augmented, with ingenious conceites for the wittie, and merrie medecines for the melancholie. 1641. London. T

The two small panels on the right are changed.

141 *The English gentleman and English gentlewoman, both in one volume couched. The 3d edition . . . By Rich: Brathwait. London, 1641. T

No printed title.

142 *The holy state. By Thomas Fuller. Cambridge, 1642. T

143 Religio Medici, [by Sir Thomas Browne.] [London], 1642. T

No printed title.

144 *A chronicle of the Kings of England . . . by Sr. R. Baker, Knight. London, 1643. T

Contains portraits of King Charles I and the author.

145 Chirologia: or, The naturall language of the hand . . . By J. B. Gent. Philochirosophus [i. e., J. Bulwer.] London, 1644. F

146 *Epistolæ Ho Elianæ. Familiar letters . . . by James Howel. London, 1645. T

Contains portrait of the author.

147 *Poems by Mr. John Milton, both English and Latin, compos'd at several times . . . London, 1645. F

Portrait of Milton, with a Greek inscription satirizing the engraver for representing him as of middle age.

148 Fragmenta aurea. A collection of all the incomparable peeces, written by Sir John Suckling . . . London, 1646. **F**

Portrait of Suckling, with ornamental border, and verses below.

149 The odes of Casimire. Translated by G. H. [i. e., G. Hils]. [London], 1646. **T**

150 The shepherds oracles. Written by Fran: Quarles. London, [1646]. **F**

151 *Comedies and tragedies written by Francis Beaumont and John Fletcher. Never printed before . . . London, 1647. **F**

This frontispiece portrait of Fletcher was published also in the 1679 edition of the same book.

152 ΘΕΟΛΟΓΙΑ 'ΕΚΛΕΚΤΙΚΗ. A discourse of the liberty of prophesying . . . by Jer: Taylor. London, 1647. **F**

153 Of the government and publike worship of God in the reformed churches beyond ỹ seas. 1662. **F**

Same plate as the preceding, retouched and with title changed.

154 'ΕΡΟΤΟΠΑΙΓΝΙΟΝ or The cyprian academy. By Robert Baron. [London, 1648.] **T**

A portrait of the author, also by Marshall, faces the title.

155 Fons lachrymarum, or A Fountayne of teares [by John Quarles]. London, [1648]. **T**

Portrait of Quarles, by Marshall, faces engraved title.

156 Hesperides: or, The works both humane & divine of Robert Herrick. London, 1648. **F**

Contains portrait of Herrick.

157 Otia sacra. [By the Earl of Westmoreland.] London, 1648. **T**

No printed title.

158 [*Same.* Second part (beginning at p. 125).] **F**

159 Philocophus: or, The deafe and dumbe mans friend . . . by I. B. sirnamed the chirosopher. [i. e., John Bulwer] London, 1648. **F**

160 *ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. 1649. **F**

161 Regale lectum miseriæ: or, A kingly bed of miserie . . . By John Quarles. The second edition. 1649. **F**

Probably by Marshall.

162 The royal charter granted unto kings, by God himself; and collected out of His holy word, in both Testaments. By T. B., Dr. in Divinitie [i. e., Thomas Bayly]. London, 1649. **F**

163 *The use of passions, written in French by J. F. Senault. And put into English by Henry Earle of Monmouth [London], 1649. **T**

164 The works of Publius Virgilius Maro. Translated by John Ogilby. [London], 1649. **T**

Portrait of Ogilby, by Marshall, faces engraved title.

165 The art of making devises . . . First written in French, by Henry Estienne . . . Translated into English . . . by T. B. . . . London, 1650. **F**

Frontispiece dated 1648.

166 The dippers dipt. Or, The Anabaptists duck'd and plung'd over head and ears, at a disputation in Southwark . . . The seventh edition. . . . By Daniel Featley. London, 1660. **F**

Portrait opposite frontispiece is also by Marshall. (See also Nos. 107 and 108.)

167 An antidote against melancholy: made up in pills . . . Printed by Mer. Melancholicus. London, 1661. **T**

Ascribed to Marshall. No printed title.

168 The legend of Captaine Jones. . . . London, 1671. **T**

Matthäus Merian the younger.

Painter and engraver. Born 1621 in Basel. In 1640 came to England, where he executed some plates. Finally settled in Frankfort, and died there in 1687.

169 ΔΕΝΔΡΟΛΟΓΙΑ. Dodona's grove, or, The vocall forrest. By I. H. Esq^r. [i. e., James Howel. London], 1640. **F**

Printed title has a vignette, also by Merian.

170 *LXXX sermons preached by that learned and reverend divine John Donne D^r. in Divinitie of y^e Cathedrale Church of St. Paules London. [London, 1640.] **F**

Contains portrait of Donne, ætat. 42.

Crispin Pass (Van de Pas or Passe, or Passæus).

Born at Armuyden, Zealand, about 1565, died about 1640 (?)

171 Herωologia Anglica, hoc est clarissimorum et doctissimorum aliquot Anglorum, qui floruerunt ab Anno Cristi M D vsq ad presentem annum MDCXX vivæ effigies, vitæ et elogia, duobus tomis Authore H. H. Anglo-Britanno [i. e., Henry Holland]. Impensis Crispini Passæi calcographi, et Jansenii bibliopolæ Arnhemiensis. [1620.] T

"This work contains the first regular series of English heads, several of which are done by the family of Pass," says Lowndes.

William (Willem) **Pass** (Van de Pas or Passe).

Son of Crispin Pass the elder, born at Cologne about 1598. In 1621 settled in London, where he died 1636 or 1637.

172 The crowne of all Homers worckes, Batrachomyomachia, or The battaile of frogs and mise . . . Translated . . . by George Chapman. London [1624?] T

Contains portrait of Chapman. No printed title.

173 A thankful remembrance of God's mercie by G. C. London. T

Printed title (of 3d edition) gives full name of author, Geo: Carleton, and date 1627.

John Payne.

Born about 1607 (?), died about 1650 (?) Seems to have learned his art from Simon and William

Pass. Was a skilful engraver, but idle, and died in poverty.

174 Britain's remembrancer. [By Geo. Wither. 1628.] **T**

175 The XII Aeneids of Virgil . . . ; translated into English deca-syllables, by John Vicars. 1632. **T**

No printed title.

176 The mirrour which flatters not. Dedicated to their Maiesties of Great Britaine, by Le *Sieur* de la Serre, historiographer of France. Enriched with faire *figures*. Transcrib'd English from the French, by *T. C.* And devoted to the well-disposed readers. London, 1639. **F**

177 *[ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. 1649.] **F**

Thomas Rawlins.

Medallist and playwright, born about 1620, died 1670. He prefixed some complimentary verses to his friend Nathaniel Richards's tragedy "Messallina," and it is highly probable that he is identical with the "T. R." and "Tho: Rawlins" who engraved the plates here shown.

178 *The union of honour, collected by James Yorke of Lincolne, blacksmith. London. [1640 or '41]. **F**

179 The tragedy of Messallina by N. Richards, London, 1640. **T**

By Rawlins? The portrait of Richards, which faces the title-page, is signed by him: "T. R. Sculp."

180 Poems, sacred and satyricall, by N. R. Gen: [i. e. Nathanael Richards. London,] 1641. **T**

By Rawlins? Portrait referred to in preceding entry is reprinted here.

181 Juvenalls Satyrs. By Sr Robert Stapylton. [London, 1647.] **T**

Portrait of Stapylton, by W. Marshall, faces engraved title.

William Rogers.

Born in London about 1545 (?) "The first Englishman who is known to have practised copper-plate engraving." Executed many plates for books. "Worked with the burin in a neat though stiff style."

182 *[Portrait of the Earl of Cumberland.] **F**

183 *The herbal or general history of plants by John Gerard. London, 1598. **F**

Portrait of the author.

184 John Huighen van Linschoten his discours of voyages into ȳ Easte & West Indies . . . London, [1598]. **T**

No printed title.

Pieter van Schuppen.

Born at Antwerp in 1623, died in Paris in 1702. "His design is correct, and he handled the burin with firmness and dexterity." Engraved portraits and historical subjects.

185 Poems, and fancies: written by . . . Margaret countesse of Newcastle. London, 1653. **F**

186 The life of the thrice noble, high and puissant Prince William Cavendishe . . . written by . . . Margaret, Duchess of Newcastle, his wife. London, 1667. **F**

Contains portrait of the author.

William Sherwin.

Son of William Sherwin, the nonconformist divine, born about 1645, died about 1714. "Between 1670 and 1711 he engraved in the line manner a number of portraits, of which the best have considerable merit." Was one of the first workers in mezzotint, his portrait of Charles II (1669) being the first dated English plate in that manner, we are told.

187 *A chronicle of the Kings of England from the time of ye Romans government unto the death of King James . . . , by Sr. Richard Baker. Where unto is now added the reign of King Charles the I. And the first thirteen years of the reign of King Charles ye II. London, 1684. **T**

Contains portraits of Charles I and the author.

John Sturt.

Born in London, April 6, 1658; died in 1730. Pupil of Robert White, and "an excellent engraver of letters." He engraved several books altogether, text and plates, notably his Book of Common Prayer (1717).

188 Pia desideria: or, Divine addresses, in three books. Illustrated with XLVII. copper-plates. Written in Latine by Herm. Hugo. Englished by Edm. Arwaker. London, 1686. **F**

The "copper-plates" are also by Sturt.

Frederik Hendrik van den Hove.

Born at Haarlem about 1630, lived chiefly in London. His prints consist principally of portraits.

189 The planters manuell. By Charles Cotton. London, 1675. **T**

190 The lives of the most famous English poets . . . Written by William Winstanley. London, 1687. **F**

Contains portrait of the author.

Martin Van der Gucht.

Born at Antwerp in 1660, came early to England. Pupil of David Loggan. Worked much for the booksellers and did many portraits for Clarendon's "History." Died in Bloomsbury, Oct. 16, 1725.

191 The works of Virgil. . . . Translated into English verse by Mr. Dryden, 1697. **F**

Robert Vaughan.

Chiefly employed on portraits and other plates for booksellers. He engraved the plates and some of the maps for Dugdale's "Warwickshire," and some very curious plates for Ashmole's "Theatrum Chemicum" (1651). A few of his portraits are interesting and valuable, notably that of Ben Jonson (about 1640). Died about 1667.

192 Virgil's Georgicks. Englished by Tho: May Esq. Lo: 1628. **T**

No printed title. One of the earliest specimens of his work, and very crude.

193 *The English gentleman . . . By Richard Brathwait. London, 1630. **F**

The large figure in the centre is supposed to be a portrait of the author.

194 *The life and raigne of King Edward the Sixt. Written by S^r. John Hayward K^t. London, 1630. T

Contains portrait of the king. No printed title.

195 The rule and exercises of holy living. By Jer. Taylor. London, 1650. T

196 *[*Same.* 1654.] T

197 Olor iscanus. Select poems and translations by Hen: Vaughan. [London, 1651.] T

198 * Philosophicall elements of government and civill society. Written in Latine by Tho: Hobbes. And now translated into English. [London], 1651. F

Contains portrait of the author. 1st state, before the words "Religion," "Dominion," and "Liberty," describing the figures, and with "Ro. Vaughan sculp." below, on the right.

199 *Philosophicall rudiments concerning government and civill society. By Thomas Hobbes. [London, 1651.] F

2d state of the preceding, with title altered as above, the words "Religion," "Dominion," and "Liberty" inserted, and "Ro: Vaughan sculp." in centre below.

200 The Psalmes of David, from the new translation of the Bible turned into meter [by Henry King, Bishop of Chichester]. London, 1651. T

201 *A survey of the Signorie of Venice . . . by James Howell. London, 1651. F

202 Nature's paradox: or, The innocent impostor. A pleasant Polonian history: originally in-

tituled Iphigenes. Compiled in the French tongue by . . . J. P. Camus . . . and now Englished by Major Wright. London, 1652. **F**

203 Abel redivivus, or, The dead yet speaking, by T. Fuller and other eminent divines. 1654. **T**

Printed title has imprint: London, 1651 (!)

204 *La fida pastora. Comœdia pastoralis. Autore FF. Anglo-Britanno. Londini, 1658. **F**

R. Fanshawe's translation of Fletcher's "Faithfull shepherdess."

205 The honest ghost, or, A voice from the vault. [By R. Braithwait] London, 1658. **F**

The second part, "An age for apes," also has a frontispiece by Vaughan.

Robert White.

Born in London in 1645, died at Bloomsbury in 1704. Pupil of David Loggan. "He was much employed in drawing portraits with black lead upon vellum, and in engraving plates from them. . . . Few artists have left more English portraits than Robert White." Many of his portraits are well drawn and delicately engraved.

206 *The history of the Reformation of the Church of England. [By Peter Heylin.] The second part. [London.] **T**

Contains full-length portraits of King Henry VIII and Cranmer.

207 *ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. [1685.] **F**

Anonymous.

208 England's heroical epistles . . . by Michael Drayton. Newly corrected and amended. London. **F**

209 *The epitome of all the lives of the French kings, from Pharamondys first to the now regning Lewis the 13. Contaynening all there chefest actions. London. **T**

210 *The manner of dissecting the pestilentiall body. Printed for Nath: Crouch at the Rose and Crowne in Exchang Ally. **T**

211 *A new way of curing the gout. And observations and practices relateing to women in travel etc. Sold by Moses Pitt at ye Angel in St. Paul's Church yard. **T**

212 *Observations upon Cæsars Comentaries. By Clement Edmundes. London. **T**

Contains portrait of Henry, Prince of Wales.

213 The optick glasse of humors; or, The touchstone of a golden temperature . . , by T. W. Master of Artes, [i. e., Thomas Walkington]. Oxford. **T** and **F**

No printed title.

214 *The pourtraicture of the learned Mr. William Camden: alias Clarentius. **F**

215 *The Quakers synod. **F**

216 *Synodicon in Gallia reformata. **F**

217 *Zootomia, or A morall anatomy of the living by the dead, in observations, essayes, &c. **F**

218 Compendiosa totius anatomiæ delineatio ære exarata: per Thomam Geminum. Londini, 1559. T

No printed title. In the first edition (1545) the engraved title bears the arms of Henry VIII. In the 2d edition (1552) the arms are replaced by the portrait of Edward VI, which is in turn superseded by the portrait of Queen Elizabeth in the present edition. This is supposed to be the first title engraved on metal in England.

219 The scourge of folly. [By Sir John Davies.] London, [about 1612]. T

No printed title.

220 Homer's Odysses. Translated according to ye Greeke. By Geo: Chapman. London, [1612?] T

221 *The theatre of the empire of Great Britaine . . . By John Speed. London, 1614. T

222 *Of the lawes of ecclesiastical politie, eight bookes by Richard Hooker. London, 1617. T

223 *The imperiall history. . . . By Ed: Grymestone. London, 1623. T

224 ΓΥΝΑΙΚΕΙΟΝ: or, Nine bookes of various history . . . Written by Thom: Heywoode. London, 1624. T

No printed title.

225 *A replie to Jesuit Fishers Answere to certain questions propoũded by his most gratious Ma:tie King James. By Francis White. . . . London, 1624. T

226 *Resolves. A duple century of y^e^ 3d edition. By Owen Felltham . . . London, 1628. **T**

227 Poems by Michael Drayton. Newly corrected & augmented. London, [1630]. **T**

No printed title.

228 S^t^ Peters complainte, Mary Magdal. teares. W^th^ other workes of the author, R. S. [i. e., Robert Southwell] London, 1630. **T**

No printed title.

229 Roxana tragœdia. A plagiarij unguibus vindicata, aucta, & agnita ab authore Gulielmo Alabastro. Londini, 1632. **F**

At the bottom there is a small representation of a stage, noted here, because the one pictured in Kirkman's "Wits" (No. 259 in this catalogue) is generally referred to as the earliest.

230 *Orlando Furioso in English heroical verse. By S^r^ John Harington. Now thirdly revised and amended. . . . London, 1634. **T**

Reversed copy of Cockson's plate for the 1st edition, 1591. (See No. 14.)

231 *Annales, or, The history of the most renowned and victorious Princesse Elizabeth, late Queen of England . . . Written in Latin by . . . William Camden. Translated into English by R. N. . . . The third edition. London, 1635. **T**

232 Odes of Horace . . . The 3d edition. Selected, translated, reviewed and enlarged with many more by S^r^ T. H. [i. e., Hawkins.] 1635. London. **T**

233 *The history of the moderne Protestant divines. London, 1637. **T**

Below in ink: "faithfully translated out of Latine by D. Lupton."

234 Lychnocausia sive Moralia facum emblemata. Lights morall emblems. Authore Roberto Farlæo. [London], 1638. **T**

235 A nights search . . . by Hum: Mill. London, 1640. **T**

236 The two Lancashire lovers: or The excellent history of Philocles and Doriclea. London, [1640]. **T**

Printed title has "By Musæus Palatinus" [i. e., R. Braithwait].

237 *Ariana in two parts. Translated out of French and presented to my Lo: Chamberlin. The second edition. [London], 1641. **T**

238 The life of Merlin, sirnamed Ambrosius . . . [By Thomas Heywood.] London, 1641. **F**

239 *Militarie discipline; or, The young artillery man. The fourth edition . . . By William Barriffe. London, 1643. **F**

Portrait of the author.

240 The Psalmes of David in 4 languages and in 4 parts set to ȳ tunes of our Church. By W. S. [i. e., W. Slatyer. London], 1643. **T**

No printed title.

241 ΔΕΝΔΡΟΔΟΓΙΑ. Dodona's grove, or The vocall forest. The third edition . . . By James Howell. Cambridge, 1645. **F**

242 *A fountaine of teares . . . By John Featley. Amsterdam, 1646. F

243 *Mercurius rusticus. The countrys complaint. Recounting the sad events of this unparraleld warr. F

Frontispiece of "Angliæ ruina" [by Bruno Ryves], 1646. Copied by Faithorne in the 1685 edition of this work.

244 Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a comment thereon, with severall other poems and translations. By Edward Sherburne. London, 1651. F

245 *Præcepta doctrinæ logicæ, ethicæ, physicæ, metaphysicæ, sphericæq; brevibus tabellis compacta: una cum quæstionibus physicæ controversis à M. Joanne Stierio. Editio quarta. Londini, [1652]. T

246 Argalus and Parthenia. Written by Fra. Quarles . . . London, 1656. F

247 *The modern assurancer, or The clarks directory, containing the practick part of the law, in the exact formes and draughts of all manner of presidents. Printed for H: Twyford, & N: Brooks, 1658. T

248 *The new world of English words, or A generall dictionary . . . , by E. P. [i. e., Edward Phillips. London], 1658. T

249 America painted to the life. . . . Publisht by Ferdinando Gorges . . . London, 1659. F

250 *Joan Oweni Oxoniensis Epigrammatum libri xii. Londini, 1659. **T**

Contains portrait of the author.

251 The rump, or A collection of songs and ballads, made upon those who would be a parliament, and were but the rump of an House of Commons, five times dissolv'd. London, 1660. **F**

252 [*Same.*] An exact collection of y^e^ choicest poems & songs relating to the late times, & continued by the most eminent witts, from A^o^ 1639 to 1661. [London, 1662.] **F** and **T**

The frontispiece is the same as that appearing in the edition of 1660, and is not by the engraver of the title.

253 Troades. A tragedie written in Latine by Lannæus Seneca, translated into English by S. P. [i. e., Samuel Pordage. London], 1660. **T**

254 *A compleat collection of farewell sermons preached by London and countrie ministers August 17th 1662 . . . London, 1663. **F**

A series of small portraits forming a border for the lettering.

255 *A sermon preached before His Majesty on Good-Friday at Whitehall, March 24. 166$\frac{4}{5}$. By J. Dolben. London, 1665. **Vignette on printed title.**

A coat of arms.

256 The counter-scuffle. Whereunto is added The counter-rat. Written by R. S. London, 1667. **T**

257 *Cosmographie . . . by Peter Heylyn . . . The 6th edition . . . London, 1670. T

258 The art of short-writing according to tachygraphy, first composed by Tho: Shelton. . . . [London, 1671?] F

Contains portrait of Shelton.

259 The wits, or, Sport upon sport, in select pieces of drollery, digested scenes by way of dialogue . . . [by Francis Kirkman]. London, 1672. F

Frontispiece, it is said, represents the stage of the Red Bull Theatre. It is generally referred to as the earliest representation of the kind, but a much earlier one will be found under No. 229 in this catalogue.

260 Maximum in minimo, or Mr. Jeremiah Richs Pens dexterity compleated . . . by Samuel Botley . . . London, [1674?] T

The book contains a full-page portrait of Botley, signed "W. Dolle. f.", and one of Rich, which according to the catalogue of the Addington sale (1886) is by Cross (1659).

261 The compleat gamester . . . [by Charles Cotton]. London, 1674. F

262 Fragmenta carceris: or The Kings-Bench scuffle; with the humors of the common-side. . . . By Samuel Speed. London, 1675. T

263 The art of making love: or, Rules for the conduct of ladies and gallants in their amours. London, 1676. F

264 *The workes of Homer. Engl: by T: Hobbes. London, 1677. T

Contains portrait of Hobbes.

265 A sacred poem, wherein the birth, miracles, death, resurrection, and ascension of the most holy Jesus are delineated. . . . By James Chamberlayne. London, 1680. T

On printed title, name is spelled " Chamberlaine."

266 Self-conflict: or, The powerful motions between the flesh & spirit. Represented in the person and upon the occasion of Joseph, when by Potiphar's wife he was enticed to adultery. A divine poem, written originally in Low-Dutch, by Jacob Catts . . .; and from thence translated. London, 1680. F

267 *Concilium Nicænum. London, 1683. F

268 The Grecian story: being an historical poem, in five books. To which is annex'd The grove . . . By J. H. [i. e., John Harrington.] London, 1684. F

269 *A discourse upon the Pharisee and the Publican by John Bunyan. 1685. F

Contains portrait of Bunyan.

270 *The life of Christ. An heroic poem. In ten books with sixty copper plates. [By Samuel Wesley.] London, [1693]. T

271 *The snake in the grass, or Satan transform'd to an angel of light. [By Charles Leslie. London, 1696.] F

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